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The House of Bernarda Alba

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Illinois State Theatre
presents

Federico Garcia Lorca's

The House of Bernarda Alba

ALLEN THEATRE

October 20-22 & October 24-28 at 8:00 p.m.
October 22-29 at 3:00 p.m.
1989

ILLINOIS STATE UNIVERSITY
COLLEGE OF FINE ARTS
DEPARTMENT OF THEATRE

The House of Bernarda Alba

BY FEDERICO GARCIA LORCA

Directed by
JERRY McGUIRE*

Scene Design by
ELLEN K. LONG*

Light Design by
DAVE KELM

Costume Design by
FRANK C. VYBIRAL

Sound Design by
KELLY VanKIRK

Technical Direction by
DAN BROWDER

*Master of Fine Arts Candidate

Director's Notes--

Said a sheet of snow-white paper, "Pure was I created, and pure I will remain for ever. I would rather be burnt and turn to white ashes than suffer darkness to touch me or the unclean to come near me."

The ink-bottle heard what the paper was saying, and it laughed in its dark heart; but it never dared to approach her. And the multi-colored pencils heard her also, and they too never came near her.

And the snow-white sheet of paper did remain pure and chaste for ever -- pure and chaste -- and empty.

--Kahlil Gibran

Synopsis--

Antonio Maria Benevides is dead. His widow, Bernarda Alba, dictates eight years of mourning designed to keep her family of five daughters intact. During this time, they may not leave the house, and no man may be permitted to set foot inside. Bernarda's ruling creates a rebellion amongst her daughters, all of whom are unmarried. La Poncia, servant of the household for thirty years, observes an impending, uncontrollable passion in Bernarda's daughters, particularly in Adela, the youngest. In an attempt to gain a greater power and position in the household for herself, La Poncia urges the daughters' feelings on, tempting them with visions of the men whom they cannot have.

A man by the name of Pepe el Romano suddenly comes to court Angustias, the eldest daughter, and the one to whom their father has left all of his money. Angustias is courted from outside of her bedroom window, as is the custom. It would appear, however, that Pepe el Romano calls on more than just one of Bernarda Alba's daughters. Jealousy and passion lead to tragedy, and Bernarda Alba finds yet another reason to carry on with years of mourning.

CAST

Servant	CARLA DeLIO
La Poncia	TAMMY L. WHITE
Maria Josepha	LORI THOMPSON MYERS
Beggar	LIZ WESSEL
Bernarda	JANA M. BARBER
Magdalena	KIMBERLEY A. WILSON*
Amelia	CHRISTINE J. ASHE
Adela	ERIKA LAVONNE HEARD
Martirio	NANCY J. RUYLE
Angustias	NANCY LEE
Prudencia	SARAH ZWICK TAPLEY
Girl	KIMBERLEY SMITH
Women in Mourning	LORI S. BERKOWITZ
	DEBBIE BRANDWEIN
	ELIZABETH FORTE
	KATIE O'BENAR
	HEATHER C. A. WAGNER

-- A Play in Three Acts --

There will be two ten-minute intermissions

Setting: Bernarda Alba's House in rural Spain, 1930's

Observations on the world of Bernarda Alba--

Perhaps nowhere in Europe was the church's daily influence on its citizens so powerful as in the small southern Spanish village in which Bernarda Alba and her family lived. There was also great mythic significance given to the seasons of the year; in the fall, a certain portion of the harvest was burned in order to insure a good crop the following year. In pagan times, a representative of the fertility god, whether human or animal, was burned in sacrifice. The harvest was also a time to celebrate with singing, dancing, and prayers of thanksgiving. Lorca's decision to set *Bernarda Alba* during the harvest, when the reapers came to town to gather the crop and perform traditional fertility rites, makes the women's barren future all the more poignant.

In converting pagan rites to Christian uses, only the rites were adapted. The gods for whom those rites were performed became "demons", or "old gods." The functions they served, then, became sins, and restrictive and contradictory codes of behavior were developed regarding sex. While the church recognized that sex within marriage was ordained by God, and therefore not a sin, to enjoy sex was sinful. A decided separation existed between love and marriage; rules of behavior were elaborate and fraught with taboo.

In the male-dominated Spanish society, marriage was more of a business transaction than a true bonding. Passion was not to be trusted. "Making a good marriage" was particularly important due to the worldwide economic depression of the time. A woman's property became her husband's once she married, and returned to her only if he willed it to her on his death. Given that customary division of property, a woman acted in her best interests if she retained her property rights as a widow for the rest of her life. Indeed, it was not uncommon for a widow to go into mourning until death, which of course meant that she would not remarry.

Spanish society at this time was a strange mixture of pagan and Christian traditions struggling with each other in the hearts and the souls of the people. It was a struggle between freedom and repression.

PRODUCTION STAFF

Stage Manager	KATHRYN E. CAMPBELL
Assistant Stage Manager	MICKEY Di PIERO
Properties Designer	STEVE CORDLE
Assistant Costume Designer	LIZ SHEETS*
Master Electrician	ETHAN J. GOLDSPIEL
Directing Advisor	JOHN W. KIRK
Design Advisors	J. WILLIAM RUYLE
	KENT GOETZ

PRODUCTION CREWS

Set Crew: Michael Chachula, Trisha Noffsinger, Margie Rathke, Jamie Sommers

Light Crew: Susie Harris, Tim Hayes, Tom Keating, Galen Malick, Gregory Pipes, Doug Simpson, Mindy Thomas

Light Board Operator: Chad Fish
Sound Board Operator: Joe Bialowas

Costume Crew: Kathleen Christianson, Shannon Hoffman, Melissa Urban, Carrie Starzec, Larry Wisowaty

ACKNOWLEDGEMENTS

Michael Counts
Cecilia Sanchez Harris
John Kirk
Douglas Rubio, I.S.U. Music Department
Illinois Wesleyan University School of Drama

"Come on: thou art granted space.."
(*All's Well That Ends Well*, Shakespeare)

In keeping with ISU tradition, visitors to the College of Fine Arts are always welcome. We encourage you to attend all events sponsored by the Art, Music, and Theatre departments and the University Galleries. Patrons may park where it is convenient. However, metered parking as well as restrictions on handicapped and service vehicle parking will be enforced.

The University does not intend to ticket visitors to our campus, but should you receive a ticket while attending an arts event, please mail it to: Dean Alvin Goldfarb, College of Fine Arts, ISU, Normal, IL 61761.

Again it is not the intent of the university to ticket vehicles belonging to campus visitors attending functions in our Art, Music, Theatre and Gallery facilities, so please come and enjoy the arts at ISU.

The nature of the live performance is far more frail than the nature of film. Live theatre requires a few more courtesies from its audiences. We request that you refrain from talking and making noise during the performance. The use of recording devices and cameras is strictly forbidden. Please also note: All latecomers and those leaving their seats during the performance will not be seated until the next intermission.

AMERICAN COLLEGE THEATRE FESTIVAL XXII

Presented and produced by the John F. Kennedy Center for the Performing Arts
Supported in part by the Kennedy Center Corporate Fund,
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This production is an associate entry in the American College Theatre Festival (ACTF). The aims of this national theatre education program are to identify and promote quality in college-level theatre production. To this end, each production entered is eligible for adjudication by a regional ACTF representative, and certain students are selected to participate in ACTF programs involving awards, scholarships and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Last year more than 800 productions and 17,000 students participated in the American College Theatre Festival nation-wide. By entering this production, our department is sharing in the ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

ILLINOIS STATE THEATRE PRODUCTION STAFF

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Costume Shop Supervisor Susan A. Thetard
Scene Shop Supervisor Dennis Mays

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Undergraduate TA: JoMarie Dugan
Undergraduate Personnel: Verna Catalano, Troy Dunn, Karis Frenchak, Curtis Garrett

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Graduate Personnel: Ellen Long*, D. Gregg Martinez, Armella Nefzger, David Soria*, Rodney Stickrod*
Undergraduate Personnel: Kristi Batt, Joseph Champelli, Ann Duncan, Christopher Goumas, Jennifer Hamblin, Seth Hible, John Miller, Angela Weber

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Garnet Allen, Betty Stephenson, Rosemary Stockle

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illinois state
theatre

Light Up the Sky

by Moss Hart

This comic hit takes a hilarious look at producing a Broadway play, and the shenanigans of the folks in show business.

Nov. 10-11 & 14-18 at 8 p.m.

Nov. 12 & 19 at 3 p.m.

Westhoff Theatre

by Wallace Shawn

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Dec. 3 & 10 at 3 p.m.

Allen Theatre

AUNT DAN AND LEMON

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by Henrik Ibsen

We Won't Pay, We Won't Pay

by Dario Fo

*** *A Little Night Music* ***

by Stephen Sondheim

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